Vol. 11, No. 19
Philadelphia, Thursday, February 24, 1983

The Daily Pennsylvanian
Founded 1885

PHILADELPHIA, Thursday, February 24, 1983

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Students seeking new timetable for divestment

By LAURA SHAW

Five student groups will send a new divestment resolution to the Trustees following the March meeting, joining a long list of groups that have vowed to push for a resolution at the next Trustees meeting.

The groups, including Penn Black Student Association Apostatized, the Penn Anti-Apartheid Coalition, and the United Mountain Coalition, are asking that the Executive Committee authorize revisions on the resolution at their March meeting.

The move comes after hearing the new Trustee policy that postpones divestment for at least 18 months, contingent upon the adoption of the Trustee resolution.

The Joint Resolution on Divestment calls on the University to divest from South Africa and its economic interests to the extent possible

By JAV BEGUN

President Sheldon Hackney's office said last night that they intend to recommend that the Trustees vote to postpone divestment.

"The trustees have not done anything yet," Katz said yesterday. "They're still going through the process of discussion and debate.

By CHRISTINA BAUER

The students who have been pressuring President Sheldon Hackney's office for a divestment resolution for many months, said last night that they intend to recommend that the Trustees vote to postpone divestment.

"The trustees have not done anything yet," Katz said yesterday. "They're still going through the process of discussion and debate.

The joint resolution calls on the University to divest from South Africa and its economic interests to the extent possible.

By AMY WESTFELDT

students who were reportedly involved in the incident are being sought by Public Safety Patrol Captain John Rieber. Rieber said yesterday that the investigation is not complete, and that the names of the other students involved will be released later.

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Strikes, running for the Socialist Revolution Front, said in a full-page ad in the nation's largest newspaper, As-Nah, that the strike would continue for the rest of the month.

The move was, says the spokesman for the Social Revolution Front, in response to theisses policy of mass murder and the beheading of the people of the people of the world. Senator Richard Lugar, the top Republican who is a leader of U.S. Senate Foreign Relations Committee, said his colleagues had been under intense pressure from the offices of Senator Robert Smith, a Democrat from California, the chairman of the committee that deals with foreign relations.

"Let's put our stake in democracy and freedom above the line," Senator Smith said. "We'll call the Senate Foreign Relations Committee, U.S. aid is the main source of the country's economy, and America's economic interests are closely linked to the policies of the government in that country, in the eyes of the public and businesses."
ARTCETERA

COLLABORATIVE ONE ACTS, Intuitions, Penn Players and Quadrametic, Annenberg Studio Theater 8 p.m. Tickets $3.50.


MARK AND MIA COMEDY: Happy Ever Laughter. Mark and Mia Catherine. 8 p.m. Tuesdays and Thursdays in Annenberg Student Center Maxine's Honor Society Auditorium 8 p.m. Tickets $5.50 to $20. Annenberg Center Theater 8 p.m. Student discount. Tickets $10.

PUC MOVIE NIGHT. Film for Something Different, Irvine Auditorium. 8 p.m. Tickets $1.50. Tickets available at the door.

Friday

COLLABORATIVE ONE ACTS, Intuitions, Penn Players and Quadrametic, Annenberg Studio Theater 8 p.m. Tickets $3.50.

CUB CHOREOGRAPHERS: Intuitions, An International Production. Thursday, March 24. Tickets $15 to $25. Annenberg Center Theater 8 p.m. Tickets $6 to $26.50. Student discount available with ID.


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Saturday

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SATURDAY

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South African Rabbi Brian Wall will speak tonight on 'Life, South Africa and apartheid.' Wall will discuss the Jewish population in South Africa and what they are doing to combat its apartheid system.

Hillel member Brant Rudler said last night that he thinks Wall's address is a unique opportunity for the University community.

**South African rabbi to discuss apartheid, Jews**

**South African rabbi to discuss apartheid, Jews**
Off-campus living forum held

By BETH GIVENS

Even though spring break hasn’t arrived, now is the time to start thinking about housing for next year. Last fall at a seminar on Off-Campus Living, students collected anonymous information on housing in various areas around the University. Pennsylvania Consumers Director Kommitz encouraged students to present this information to landlords in order to improve the quality of housing. Kommitz also told students to be thorough when looking at a neighborhood and recommended checking up on prospective landlords.

"It’s important to ask the current tenants to find out if the landlord is receiving complaints," he explained. "To check on landlords you can contact the Housing Office. If this doesn’t work out, you can check with the Pennsylvania Housing and Urban Development Department."

Professor Katz tells the story of one of his students who was away at a University-sponsored meeting on housing. At lunchtime, he was offered a meal at the student center, which he declined. He then went to the student center a second time and only then was warned that his cooperation was expected. Because the student remembered Katz’s earlier talk on housing, he refused to eat, saying, "I want a meal, not a lecture."

Katz stressed the importance of remaining enthusiastic about the process of finding housing. While it is important to pursue both less expensive options and more expensive ones, he emphasized that the community is an important factor in making the right decision.

"The campus may have some single rooms for rent," Katz said, "but there are very few, if any, in the Off-Campus Housing Office. For more information, you can contact the Pennsylvania Housing and Urban Development Department, or the Pennsylvania Consumer’s Protection Agency.

According to Off-Campus Living Director Mae Morrison, rents are the highest close to campus, with rentals near the University at $300. While it tends to vary $50-500 above or below this price, said Morrison, who also suggested becoming active in the off-campus associations. For more information, you can contact the Pennsylvania Consumer’s Protection Agency, or the Pennsylvania Housing and Urban Development Department.

"I got involved with the neighborhood where you live - there are a lot of senior citizens in these neighborhoods who will watch out for you," she said.

Katz added that students can help alleviate the problem by being more responsive to the tenants needs, and by being more aware of simple precautions they can take. Brunetti presented a positive view.

"We have a lot of information about how to get the most out of your housing money," he said. "When you shop around you will definitely find a cheaper place."}

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"We have a lot of information about how to get the most out of your housing money," he said. "When you shop around you will definitely find a cheaper place."
An Unreasonable Increase

The University’s preliminary budget for fiscal year 1988-1989, released in December, calls for a five percent cut in undergraduate tuition. Although the final figures for the budget are not yet available, it is safe to say that students will pay almost $11,000 for classes, or $37,000 for total expenses. These figures are getting a little bit out of hand. Scratch that. These figures are getting out of hand.

Tuition is too high already. Penn is in real danger of becoming an elite, moneyed institution attended only by students who don’t need massive doses of financial aid. And with President Reagon’s proposed budget cuts and the further cuts threatened by the Gramm-Rudman-Hollings Act, financial aid funds will probably be slashed. The tuition increase, combined with the cuts and proposed cuts, spells problems for a university ostensibly dedicated to educating all qualitied students, regardless of their economic status.

Since it seems unlikely that the University will radically reduce the tuition increase before finalizing its budget, the administration must remember this very basic fact. Most students in this country cannot afford to pay nearly $17,000 a year for education, no matter how good that education is. So it must now rethink its budget drastically, if possible, and eliminate programs.

President Ericd Thier said the administration’s commitment to quality education is a top priority during budget planning. “We worked very hard to cut administrative costs, and to keep other student costs as low as we possibly could,” he said. At least one student, however, doesn’t think so.

The administration’s efforts to cut costs and maintain tuition have been widely criticized by students. By noting the major role of student protest in the administration’s budget plans, one student said, “The administration’s approach to budget cutting is nothing more than price gouging.”

Right

Freshman Believes Anti-homosexuals Not Homophbic

To the Editor:

This position that Chris Morris’s opinion article, “Homosexuals are not Homophbic,” is not a real issue and is not a “hot button” is not necessarily correct. Take Bob Sweeney’s views on personal morality as a case in point. I believe, on principle, that homosexuals should have the same opportunity to marry as any other citizens. But I also agree with Ellen Gerst’s implication that homosexual conflicts, homosexuality as a sexpc expression that the homosexual is forced to live in a society that essentially does not accept him. Also, I must disagree with Professor Gerst’s idea that “Being Homosexual” is a label that does not necessarily carry the word “homosexual” in its literal meaning. We use the word to show support for the idea of the homosexual movement.

The suffix “phobic” gives the word homophobia a stronger meaning, which purports Morris on the definition of homophobia or homophobia are exclusively heterosexual. The DP should have considered this point in her article. Morris’s argument is one that all the same sex-oriented individuals are categorized as non-homosexual or homophbic. That is not necessarily correct. If she is talking about the gay rights movement, then she is correct. If her argument that she wants better legal rights for homosexuals, then she must have been so taken with the rest of the world that she would have supported College Hall that he didn’t know what the University was doing.

Oh yeah, how many professors actually did show up? And who exited right after the vote was taken. (Oh, and who attended another special meeting to receive the salary increase they request and inevitable proposed cuts. The University is proposing a quorum at a Faculty Senate meeting this year. In 1980, only 200 of those attending were Medical School faculty who were “engaged” by their duty to attend. After the vote was taken.

It was quite apparent that many of the few faculty can unite around this issue and live the same life that you want to support...”

As for the Faculty Folly of the week, I must say that this was an interesting event. As for the University’s finances, it is an interesting time.

But one shouldn’t be too hard on the administration. There are two meetings this year. Everyone saw the agenda and nobody was interested. And in October 1980, 350 more attended another special meeting to discuss the meeting of the Board of Trustees in the fall. As for the University’s finances, it is an interesting time.

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Sappiness

Maple Sugar Festival to be held in Fairmount Park

By STEPHANIE ROSE

The plan to enjoy a memorable breakfast this Saturday in Fairmount Park at the Maple Sugar Festival and walking tours is only one of many scrumptious activities to be enjoyed at the Andorra Natural Area Tree House Visitor Center this weekend.

Student Activitie Council have for-

mally endorsed the resolution. The final point in the student resolution states that "Trustees who serve on the boards of directors of corporations that do business in South Africa should abstain on votes to close their operations."

The students also feel that if the South African government does not make the necessary changes, the University should abstain on votes to allow corporations that do business in South Africa to close their operations. South Africa should serve on the boards of directors of corporations that do business in South Africa in order to vote on these issues.

Jefferson in 1791, "A material part of winter and the beginning of spring. As Benjamin Rush, a Philadelphia physician, wrote in a letter to Thomas Jefferson in 1791, "A material part of the sap becomes maple fog, since it takes 40 gallons of sap to make only one gallon of syrup. " Although the sap is "syrup's ring", the movement of the sap within the tree is really in all directions. The sap is the tree's source of vitality and nourishment. Weather is the most important single factor in sugaring. That's why the timing of this weekend's Festival is not crucial — maple sugaring is limited to that inter

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body a break.


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GUIDELINE

WHO ARE WE?
Guideline is a group of college-age volunteers trained by community professionals to deal with a wide variety of student concerns. We are your peers, and we're here to listen.

WHO CALLS GUIDELINE?
Guests: Vole Spizzwinks, Villonovo Spires, and friends and drug and alcohol concerns. If you need some input on professionals to deal with a wide variety of student concerns. We are a group of college age volunteers trained by community professionals to deal with a wide variety of student concerns. We are your peers, and we're here to listen.

Guideline is here for you.

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In honor of its may 1986 commencement, the first documented since 1911, The College announces a competition to design an Emblem

That incorporates its 230 year history, its traditions, its position at the heart of the University, and proudly reflects our goals and purposes. The winning design will be displayed as a banner at the 34th Street entrance to the university. All entries must be on white, unlined paper no larger than 8½ x 11, and judgement will be based on clarity of design and ease of reproduction. The leaderboard for all entries is Noon, Wednesday, March 25, 1986.

Judges:
Ivar Berg, Associate Dean. The College
David Brownlee, Associate Professor, History of Art
Carson Christmas, Communications Director, SAS
Toby Frank, Chair. S.A.S. Student Advisory Committee
Liz Hayden, College 86
Guna Mundheim, Assistant Dean. The College
Carole Smith, College Alumni Society, CW'66
Terry Vaught, Director. Design of the Environment
Stephanie Williams, Associate Professor, Communications/Marketing

The winning entrant will receive a $250.00 prize. Please send all designs to:
Kristolyn Nichols, Assistant Dean for Administration
The College, 100 Logan Hall/6383, x 8-6341

34th Street vs. The Competition

The DP’s marketing staff has surveyed publishing industry giants * to determine which magazine they consult for news, feature, art coverage and television listings. Here are the results:

For Theater & Film:

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<td>34th Street</td>
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34th Street - There is no alternative. Inside your DP every Thursday.

* Twelve 34th Street staff writers.

Ought To Be In Pictures

City tries to attract films, TV shows

By CARL CHAPMAN
R.C. Shuler began his first day of work as the new Film and Television Production Office in Philadelphia last Tuesday.

Shuler said Tuesday he believes the new office is "pointed toward helping the city’s economy ... the strategic of our office is to make Philadelphia important.”

The function of our office is to attract future feature films, television movies, and series. The new production office and the city and to work as a stimulus to the production community.

Mayor William Green’s press secu-

tary Karen Warren and wounder that the Mayor feels the Motion Pic-

ture and Film Production Office is a

very important aim of the city’s mar-

keting operation and the office has

new aggressive marketing offices have increased recognition across the

country.

According to a statement from the Mayor, the film and television in-

dustry is an economic asset to the

city. "Within the first year of the start-up of the new office, the city has

secured approximately $30 million and 300 to 1,000 full-time, temporary jobs in feature film and tele-

vision production. "This is a fine—field increase over the city’s earnings annual film business here.”

Former Film/Television Produc-

tion Office Director Charles Rannells said he feels the city is making pro-

gress in attracting major motion pic-

tures to Philadelphia.

"The thing is impressive is how smart we’re growing and the growth proj-

ects are exciting.”

According to Rannells, the city administration established a "City Pro-

duction Task Force,” which works in coordination with the Film/Television Production Office. The task force is comprised mostly of city employees who make sure the service a film pro-

ducers might need — such as traffic control and authorizations to close the streets — are made readily

available.

Rannells also said the task force has been expanded to "include people who are not only city employees, peo-

ple in law, commerce and others.”

*Continued from page 11*

S.A.S. Executive Assistant to the Dean Linda Koons yesterday that Cronin’s speech is one of four advertised for this fall.

"This is the first lecture in a series that the dean has established,” Koon-

said. "The dean has been meeting about these issues. He received a

Bachelor’s of Arts from UCLA in

1967. After living in Europe and Africa during 1967 and 1968, he

returned to the university to work as a

production assistant. In 1981, he began graduate studies at UCLA, concentrating on American History. He then taught for three
tears while completing his dissertation, which he received in 1985. His speech today is co-sponsored by

the American Studies Program and the History Department. The lecture will be held in the SAS Executive Assistant to the Dean Logan Hall at noon Tuesday.

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THE DAILY PENNSYLVANIAN — Thursday, February 20, 1986

JEWISH AWARENESS WEEK

SUNDAY, FEBRUARY 23 TO SATURDAY, MARCH 1, 1986

WHAT'S A JEW? A "Jew" is someone who

1. Was born Jewish
2. Currently practices Judaism
3. Marries a Jew
4. Converts to Judaism

The DP staff is an attempt to define this term.

SUNDAY, FEBRUARY 23

7:30 pm at S.A.S. House
KENNETH RICHTER
Discussion Groups Follow Brunch

MONDAY, FEBRUARY 24

7:00 pm at S.A.S. House
MRS. LEAH CAHN
"The Life of a Jewish Mother"

Tuesday, FEBRUARY 25

7:30 pm at S.A.S. House
SHEA HECHT
"Jewish Makers & Marketers" - Kick Off Event

Wednesday, FEBRUARY 26

7:30 pm at S.A.S. House
RON EISENBERG
"Jewish Women in Business" - Panel Discussion

Thursday, FEBRUARY 27

7:30 pm at S.A.S. House
JOE SMUCKLER
"An Untold Story of the Jewish Community"

Friday, FEBRUARY 28

7:30 pm at S.A.S. House
FRANK DAY
"Jewish Community Leadership"

Saturday, FEBRUARY 29

7:30 pm at S.A.S. House
DR. DAVID LAZERSON
"A Community for All Jews"

7:00 pm at the Student Union
SUNDAY, MARCH 1

7:30 pm at S.A.S. House
MRS. LEAH CAHN
"Jewish Law for a Modern Woman"

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662-2868.
Public Safety investigating Quad theft

(continued from page 1)

...month that he believes approximately 12 students were involved in the so-called "fraternity prank," Richardson added. "All indications are that this was a fraternity prank," Richardson said. Acting Judicial Inquiry Officer Jon Goodlad (continues on page 6)

GAPSA to alter by-laws

(continues from page 1)

...gutly and gives them the appropriate sanction," she said.

FRANCIS R. KONTOS (continued from page 1)

...ommend on the case, explaining that "all conclusions are confidential." Police Department's Deputy Director Rebecca Reuling Perry and her staff that her department has not been involved upon any cover of action against the Fraternity.

"We will not confirm or deny we were involved in the matter," she said, adding that an internal investigation has not been conducted upon any cover of action against the Fraternity.

"All indications are that this was a fraternity prank," Richardson added. "Whenever there is an incident like this occurs in a residence hall, fit University community should not be penalized because of the alleged crime.

Residential Living Director Carol Onos said this week that she was in the Upper Quad the night of the incident. "I just saw the (fraternity) cars and the police on the scene when I walked into the Upper Quad that evening," she said, adding that the University community should not be penalized because of the alleged crime.

"Whenever there is an incident like this that occurs in a residence hall, fit University community should not be penalized because of the alleged crime.

Director Rebecca Reuling-Perry said on Wednesday that her department has not been involved upon any cover of action against the Fraternity.

ALL ALLEGED CRIMES

Acting Judicial Inquiry Officer Jon Goodlad (continues on page 6)

...constitutional."

Also, said that his group has been told by the judicial system finds them innocent or are given due process and that the people involved in the alleged crime.

GAPSA member also said that they need to replace the director of the student representatives to University community. The group feels that his group has been told by the judicial system finds them innocent or are given due process and that the people involved in the alleged crime.

GAPSA Chairman Jim Whelan said he plans to send a letter to the Trustees Committee expressing the group's anger.

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The Daily Pennsylvanian

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Koch calls federal budget plans 'intolerable'

This was cut out of an article about the President's budget proposal.

The Daily Pennsylvanian - Thursday, February 26, 1986

There is no direct reference to any specific budget plans.

He said he was surprised at the Senate Finance Committee's action in October when it passed the budget plan with a Republican majority.

"I didn't think they were going to pass the budget," he said. "But I'm not surprised that they did."

"I'm not surprised that they didn't get the votes they needed," he added. "But I'm not surprised that they didn't get the votes they needed."
Phony attempts to lighten atmosphere


The fire season was burning strongly. Schneider's players were not surprised to hear that their opponent had been devoured by flames.

"I've been asking the coaches for years to train our players to be more competitive," he said. "But it's not like I'm looking for a war. We're just trying to get better."
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The men's and women's ski clubs will race at Tussey Mtn. this weekend

FALLEN FROM GRACE

MIKE CRUNSHI

On February 16, 1983, after a very surprising and unexpected season, Athletic Director Charlin Harris announced that five varsity teams were being dropped for financial reasons. Although the team was expected to be in the middle of the season

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FALLEN FROM GRACE

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Volleyball Club stays at the top

The volleyball club, after having scored one point in the game, beat the University of Kentucky 3-0. The game was played at West Point. Two key players for the game were junior opposite hitter Lindsay Davis and senior middle hitter Carol Grimes. Davis had a total of 12 kills and Grimes had 15 assists.

The volleyball club, after having scored one point in the game, beat the University of Kentucky 3-0. The game was played at West Point. Two key players for the game were junior opposite hitter Lindsay Davis and senior middle hitter Carol Grimes. Davis had a total of 12 kills and Grimes had 15 assists.

FALLEN FROM GRACE

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COCAINE CONNECTION

SEX ETIQUETTE
CHARLES BARKLEY
FINE YOUNG CANNIBALS
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**FEATURE EDITOR** Ellen Flax
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ART STAFF: Wendy Lebowitz

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**The spies have it**

By Ellen Flax

The latest roundup of spies has made no one immune from suspicion. You never know when a pinko could be peering into your window and copying the serial number on your video cassette recorder, ready to steal the secrets of Dallas or For Politojoba jellies.

My friends claim I'm little bit paranoid, but you can never be too sure. Just the other day, I wondered the counterman in my favorite convenience store with a funny little pad in one hand, mumbling into his sleeve.

"Joe," I asked, "what's the story? Have you had a series of robberies lately?"

"Nah, I just got caught up in all this spy stuff. It looks like there's a lot of money to be made, if you play your cards right."

"What sort of money?"

"Millions and millions. At least enough to pay the rent this week."

"Who's giving out this money?" I asked. "And how can I get some?"

"I can't tell you that!"

I pleaded and pleaded, but got nowhere. Then I discovered the key to his heart — I bought a six-foot hoagie with all the works. Everyone has a price. Finally, Joe relented. He leaned forward and whispered in my ear, "I'm working for the Committee to Find a Cure for the Purple Spot on Gorbachev's Head. But you can't tell anyone." Joe's confession got me thinking. There must be thousands of organizations that could use my discreet help. With graduation approaching and no job prospects in sight, just about anything looked good. I looked under "Spies" in the Yellow Pages, and was absolutely discreet. With graduation approaching and no job prospects in sight, just about anything looked good. I looked under "Spies" in the Yellow Pages, and was absolutely dumbstruck. I could spy for the Organization to Defend Left-handed Paddles, or that Society of Sadistic Barbers. If I got real desperate, I figured, I could always work for the Central Intelligence Agency.

Finally, I found a group that sounded really interesting — the Clean Navels Society. It would certainly give me some experience going undercover.

I took my best spy outfit out of the closet an orange jumpsuit, circa 1975, and my faded underwear. I marched right down to the group's secret headquarters on Broad and Snyder and announced in a clear, loud voice, "I want to spy for you."

Business was slow that day, and Secret Agent Stanley Perezley was willing to interview me. He made me promise not repeat anything I heard and not to tell anyone where I'd been. "After all," he said, "there are a lot of dirty tummies out there who'd love to put us out of business."

"Now tell me kid, are you discreet? Can you keep a secret?"

"Of course," I said. "I never told anyone about my best friend's affair with her anthropology professor. And absolutely no one knows that my family is able to write-off six dollars in coke expenses."

"That's good to hear. Can you swim?"

"I learned the backstroke at summer camp. I can go at least 100 yards without a problem. I was so good that they always chose me last for the swim team. I always got the least amount of water up my nose."

"That's even better to hear. As you can imagine, we do lots of our work undercover on the beach. Those beaches can get very dirty and everyone knows that PHOTO ENHANCEMENT never work very well."

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**We Love Kids**

Paternity leave is an option for new fathers. Story p. 8

**South Street**

Volume 18, No. 5

February 20, 1986

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**Right** L. C. A. They said they had received my resume from on-campus recruiting and found my background to be particularly suited for their business...
Round mound of rebounds

Young Charles Barkley powers the Sixers

By Thomas Hill

There isn't much that can keep Philadelphia 76ers center Moses Malone from grabbing a rebound. Malone, who has led the National Basketball Association in rebounding for the past three years and currently is averaging 11.6 rebounds per game—second in the NBA—has gotten control of the ball.

Malone didn't like it one bit, and glared at Barkley while the two walked from the floor. But Barkley had made his point.

In only his second year out of Auburn University, Barkley is busy asserting himself around the NBA, averaging 18.9 points and 11.1 rebounds per game. But more important, he is asserting himself on the 76ers. The Sixers are a team graced by more experience than any coach could dream of.

This is a team which has been dominated by Erving's presence since The Doctor's arrival in 1977. Now, however, Erving is admittedly in the twilight of his career—a point he emphasized as he eyed retirement when he purchased his own Coca-Cola distributorship in November.

The Sixers are looking for new leadership from within. And earlier in the season, it was Barkley who was the man to fill the void. Barkley, however, continues to deny that he is trying to take the reins.

"Leadership doesn't mean anything," Barkley says. "I'm just trying to be the very best player that I can be."

In contrast, Guokas says, "Charles leads by example in the way that he plays when he's on the floor."

But one gets the feeling that there's more to it than that. Inside the Sixers' lockerroom after practice, Barkley's presence can clearly be felt. Among all the confusion, Barkley stands apart. More than once, the young forward interrupts conversations with reporters to holler a reminder to the others that he is speaking with someone and that the noise the rest of the Sixers are generating is making it difficult for him to do so.

Barkley's outbursts punctuate practice, yet they are only as bad as he makes them. Barkley's record shows that he is a leader. Barkley has made his point. Barkley's intensity. To the casual observer, Barkley may appear as a scowling sore loser. After losses, he refuses to talk to anyone. He literally dwells on losses. After the 76ers' defeat on Monday, Barkley was unable to sleep. He studied the game film until 5 a.m.

Barkley says, "I drive myself so hard. It's unbelievable because I have a lot of pride."

Barkley was unable to sleep. He studied the game film until 5 a.m.

Barkley in action against Milwaukee this week

"I drive myself so hard. It's unbelievable because I have a lot of pride," Barkley says. "I want to win. I want to be a great player and I'm just going to keep pushing myself. People ask me why I get so mad at myself sometimes. If I just wanted to be an ordinary player, then I could say, 'Well it's all right. It's just supposed to be like that.' People say 'Why do you get so upset when you lose?' But once you start saying that it's all right, then it becomes a habit. I don't ever want to say 'Hey, it's all right that we lost a game.' That's a jerk's attitude."

Let's face it, Jack Nicholson's a party guy. And there's nothing he'd rather do on a Friday night than rap and scratch the night away with the likes of the Fat Boys, Sheila E, Run-D.M.C. and Kurtis Blow.

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Stop, shop and pray
Congregation consumes the faithful

By Mary Ann Sandoval

As you stroll through Plymouth Meeting Mall, your eye may be caught by the glint of a large stained glass window. Although shopping may be a religion for some, the window is not part of a shrine to merchandising — it belongs to place of worship. Nestled among such esoteric establishments as a movie cinema, a drugstore, and a deli is Plymouth Meeting Mall Church, or Church on the Mall, as it is commonly called.

Church on the Mall is the brainchild of Reverend Alan Kinloch, founder of the church and its sole minister. Now celebrating its 20th anniversary, the church was the product of a merger of three churches in the surrounding area. At the time, shopping malls were beginning to serve as focal points for the many little local communities. Noting this trend, Rev. Kinloch felt that a mall presented a perfect location for the new church — a central spot that would be very accessible to people.

The church is based on the concept of giving as opposed to commercialization. The idea appealed to Reverend Kinloch because, as he says, "malls usually take things from people. I thought it would be neat if the mall could give something back."

Kinloch feels that the church adds another dimension to the mall, as it reminds people of the spiritual side of life.

"In the midst of the shopping center, which is very much part of our 20th century consumer-oriented society, is our little church, reminding people that there is more to life than consuming," he says.

According to Kinloch, the management of the mall was very receptive to the idea of establishing a church.

"They felt that people come to the mall with human problems," he says. "That was the concern of the builders. They want to take care of the people, not just take their money."

Both Kinloch and Janet Frederick, an elder who has been associated with the church since 1979, cite the atmosphere of the church as being especially liberal, friendly and accepting. Although officially Presbyterian, the Church on the Mall makes a point of being open to people of all faiths. This tolerant attitude seems to be more than an empty slogan, as evidenced by its easy-going Reverend, whom Frederick describes as "colorful."

Frederick recounts how surprise at her initial meeting with Kinloch. "The first time I came, he was wearing a red plaid sportcoat, white jeans and clogs," she says. "I thought, 'Is this for real?'"

However, Frederick assures us that the Reverend presents a dignified figure when he is wearing the conventional formal robes of his office, even though one may be able to spot jeans and cowboy boots peeking out from the bottom. Says Frederick, "I think it's neat. God doesn't care what you wear."

The church's activities are broader in scope than those of a traditional house of worship. While it runs a school, sponsors an emergency food relief program, and lets groups ranging from Alcoholics Anonymous to adult discussion groups use its facilities as a meeting place, the church also hosts a series of more eccentric doings. For example, stores in the mall often hold business meetings in the church, and Roy Rogers conducts its orientation program for new employees in church facilities. On some evenings, one can even find a square dance taking place on the grounds.

All of this adds to the concept of the church being available as a gathering place for the entire community. The rent the church receives from these "extracurricular" activities also provides the money the church needs to retain its storefront in the mall. Even a house of worship must think business these days.

Kinloch believes that the style of Church on the Mall is influenced by its location. Since the mall is frequented by many types of people, he feels that it has a particular responsibility to help everyone.

Reverend Kinloch's church welcomes the weary shopper

This philosophy is illustrated by the fact that the church often aids those who encounter problems while at the mall. Frederick recounts a story of a woman whose car in the mall parking lot wouldn't start. The church jump-started it and gave her some money.

Frederick stresses that it's the accessibility of the church that makes it unique. "There are a lot of people who need this kind of thing but don't have enough courage to get in their car and drive to church at the precise moment they have a problem," she says. "It's more probable that they would happen upon us and walk in here rather than go to a church that is more out of the way."

Kinloch agrees. "People drop in more than at other churches...whether religion is "sold" or not at the mall. They're shocked."

Frederick recounts a story of a woman whose car in the mall parking lot wouldn't start. The church jump-started it and gave her some money. "It was shocking. They're surprised at what they see. They're shocked."

Kinloch says. "Around December they ask, 'Is this really a church, or is this part of the Christmas decorations?'"

Nevertheless, he welcomes the many questions puzzled shoppers ask about the church, as he views them as opportunities to "spread the word." As he views them as opportunities to "spread the word," as it were. "It gives us a chance to evangelize a little," he says.

The public's response to the church is generally positive. Though some may wonder whether religion is "sold" at a church located in a shopping mall, Kinloch has the perfect rejoinder. He says simply, "We're able to help more people this way."
I t's weird to be back in America," comments David Steele, bassist of the Fine Young Cannibals. Newly arrived from England, the band—Steele, guitarist Andy Cox and singer Roland Gift—was preparing to embark on their first tour of North America which includes tonight's performance at Houston Hall Auditorium.

"It's a whole new experience," says Steele, who talked with 34th Street by phone from New York. "We haven't really done a tour yet in England, we've just done loads of TV shows. We've never done more than two or three gigs in a row."

The Cannibals are touring to promote their self-titled debut album, which features nine original songs ranging in style from the dancehall hit "Johnny Come Home" to the Motown-influenced "Don't Ask Me To Choose" and a cover of Elvis Presley's "Suspicious Minds."

Steele says he likes the contrasts on the album, adding that it would be "kind of boring" to issue an entire album with no variation in style. Their newest UK single from the release will be a remixed version of the ballad "Funny How Love Is."

With only one album under their belts, the Cannibals will perform some additional cover versions in concert to make a full set. "If we started to do any more," says Steele, "we'd be a Top 40 band in a hotel somewhere." He insists that there will be "definitely no Beat songs."

Steele and Cox met each other when they were teenagers on the Isle of Wight. They went on to form the English Beat, producing three well-received albums before the band dissolved in late 1983. For his part, Steele is eager to put his days in the Beat behind him. "We should have [split up] after the first LP. The best thing about Europe for me is that nobody's even heard of the Beat there."

What does Steele have to say about the Beat's other spin-off band, General Public? "Deary me. Poor things."

After the break up, Cox and Steele wanted to form a new band, one featuring a soulful vocalist who would reflect their own musical tastes. They quickly discovered that the music of their idols (James Brown, Al Green, Otis Redding, Billie Holliday and Charlie Parker) did not mesh with the pop music mainstream.

"We were getting desperate. We thought it would be very easy to find a singer, but we wanted somebody not just average. We wanted somebody that was brilliant," says Steele.

"And at that point we just hadn't found anybody in England. Seeing how a lot of our favorite singers were dead Americans, we thought, 'Why not try America?'"

In an appearance on MTV, the pair issued an open invitation to submit audition tapes. Three hundred tapes produced exactly zero suitable singers. "We were looking for a young James Brown, a young Otis Redding," says Steele, "and we got all these weirdos singing Beat songs."

They ultimately returned to England to find their 'dead American.' They recalled Roland Gift, the bluesy singer for the Ackrylix, a short-lived band that had once opened for the Beat. Tracking him down at a pub in North London, they found that the chemistry was perfect. The core of the new band was set.

Despite the failure of the "legendary" MTV talent search, Steele maintains a healthy respect for videos. He feels that making a video "saves you slogging around for two years touring. You make one good video and it can do the work for you."

But Steele is not without his reservations about the videos that the Cannibals have made thus far. "We spent hours talking about how we liked Orson Welles films, and the textures in Rumble Fish, but what we actually got wasn't like that at all," he says. "It's OK, but you have to trust the director, which I don't really like doing."

Finding the right imagery is particularly important for Steele and company, since all are hardened movie buffs. The name Fine Young Cannibals, in fact, was originally a movie title chosen "from a book of terrible films," says Steele. "I think it's got Robert Wagner, another fine American actor." Movies fill a sizeable portion of Steele's time. "In England, nobody likes the new bands anymore. Obviously everybody likes to go out still, so everybody goes and sees films," he adds. "In addition to Orson Welles and film noir, Steele says he admires "a lot of Japanese films as well. . .They're terribly depressing."

Unlike some British bands who sneer at the American market, Steele says that the Cannibals are ready to "stick our toes in the water." While he does not believe that all Americans are "necessarily bad," he dislikes many political trends in the US, particularly the recent "anti-Russian hysteria."

"It's frightening seeing all this anti-Russian propaganda. I find it kind of scary," Steele says. He cites, for example, the performatory advertisements like the Wendy's version of a Soviet fashion show. He also suspects that this Rambo mentality affected the cover art on FYC's American release. "In England, our album cover is red, just because we like the color," he says. "Without our knowledge, the American record company changed it to blue! I think they thought it was too Russian."

Shudders at the thought of what might have been changed if they had revealed that the cover art was inspired by a post-revolutionary Russian textile design.

On the whole, though, "the only thing I don't like about America is that we're not doing so well here," bemoans Steele. Their native country has received them well, but that much Steele expected. "You can get hits a lot easier in England if you're any good," he says. "You just stick a record out and it's a hit, where as in America you have to slog away at it for ages."

But in other parts of the world, and some rather unexpected ones at that, the Cannibals are being fed well. "I think in every other country [except America and Japan] 'Johnny' was a Top 20 hit. It's kind of interesting for me. Places you've never even thought of before, like Australia. I think the album's about number 11 there. We went all the way to number three in Italy," he says. "Things like that I find kind of strange. When you make a record, at least for us, we weren't thinking, 'Well, is this going to be a hit in Italy or Australia?' We're number five in Finland. It's very strange."

"We're very pleased by the way things are going. I like the fact that in Europe we've sold more than all the Beat records put together," he adds. "But in America there's a lot further to go before we do that."
COCAIN CONNECTION
Buying it, trying it, moving it or using it — cocaine is big business

By Robin Henry

It's number one. It's the biggest money-maker in the United States. "The only competition would be General Motors," says Captain James Murphy of the Philadelphia police department.

Murphy is talking about cocaine, a drug which we being used and smuggled into the United States at an increasing rate. And it is becoming bigger and more sophisticated as the drug enters the U.S. at new entry points.

Efforts to combat cocaine use falls into two areas — enforcement and education. Enforcement may have some effect in containing the problem, but only by educating people about the dangers of drug abuse will the problem be tackled at its root.

How much is coming in or how much the police manage to seize is a mystery — even to them. No one knows how much cocaine is out there, though it is believed on three things — it's a multi-billion dollar business, the police are only scratching the surface and it's extremely dangerous.

Nor do the authorities know precisely who is behind the trafficking, because it's open to anyone with the money and the right connections. No "godfathers" control the businesses, although organized crime is certainly involved.

Murphy believes that cocaine is the biggest problem he faces at the narcotics unit. The number of arrests for possession of cocaine far surpasses that of any other drug.

He estimated that approximately 100,000 to 120,000 pounds of cocaine is seized every year. It is estimated that this may represent only five or 10 percent of the total amount entering the country, but there is no way of knowing for sure. A pound of cocaine has a street value of about $20,000.

The cocaine smugglers are shifting their operations to avoid detection. The main entry point used to be Florida. "At one time, Florida's biggest money maker was tourism, now it's cocaine," Murphy says.

But the smugglers are now entering through California, Georgia and all along the Mexican border. Once cocaine has arrived in the South, much of it is driven up into the northern cities, such as Philadelphia.

The police manage to detect some of this on the move. "Just last week, the police grabbed 48 lbs in New Jersey on Route 42. They stopped a pick-up truck with a camper on it and the stuff was in the roof."

But not all the cocaine in Philadelphia comes up from Florida and the South. In 1985, the customs service seized over 100 lbs of the drug concealed on commercial vehicles coming into the seaport from Brazil and Colombia, according to Dave Warren, a special agent for the service.

Small amounts have also been seized at the airport on planes flying direct from Jamaica and Mexico to Philadelphia.

But Murphy realizes it's a losing battle, or at best not one he's going to win. "We're trying to empty oceans in plastic buckets," he says.

A new development in drug trafficking is that cocaine is now being imported in base form which is then converted into crystals in laboratories in the United States.

The base form is made by compressing coca leaves and sulphuric acid. Hydrochloric acid is then used to convert this base form into the crystals of refined coke.

Recently when the supply of ether, necessary in the hydrochloric acid process, became restricted in South America, the second process was moved to this country.

One of the dangers of this trend is that ether is highly flammable. If a large drug lab operating in a city or densely populated area exploded, it could wipe out an entire block.

The only answer to stem the proliferation of cocaine to this country, Murphy feels, is a greater emphasis on education. "It's not just a problem with kids and weekend users. It's a problem in the workplace - we get a lot of complaints from companies about it."

"If a company is making lighting fixtures, and a worker reverses the wires because he's using cocaine, and you buy the product, and two hours afterwards your child is burned to death by it, that's a real problem," he adds.

One of the problems is that cocaine is widely regarded as a glamorous recreational drug.

"How do you tell a 14 year old kid who's impressionable not to do it when they idolizes use it. If it's not ball players, it's rock stars," Murphy says.

"If you're hooked on cocaine, that's the only thing you're going to care about. Some doctors argue that it's not addictive because there's no physical withdrawal, but I don't believe that," Murphy says as he drew his third cigarette in 30 minutes.

Dealing with the problem on the streets still remains the number one priority for the street cop. "You have to drive the small time dealers out. If you live on the corner of 8th and Butler, you're more concerned about the man outside your house selling, than about the man flying in from Bogota," he adds.

One of the notable things about the cocaine business is its diversity. Murphy described it as "freelance." There are no ethnic or racial lines drawn. Hispanics, whites and blacks are all involved. It could be said that the cocaine industry is truly an equal opportunity employer. The business is just too big for any one major crime organizations to control.

"There may be an organization of 50 people going from Colombia to South Florida to the north, but they don't control cocaine in the cities," Murphy says.

The narcotics unit deals with mainly street level stuff. Their usual procedure is to set up sales with dealers, often wiring up officers to record conversations. Wiring is done not only for the accumulation of evidence, but for the cop's protection.

"I could sit in a van or a car half a block away and hear a

conversation and that's good especially in a situation where the people we're dealing with are heavy hitters or there's going to be a rip," says Murphy.

A rip is where people pretend to be selling drugs, only to rob their 'customers' of the cash they brought with them - which might be $40,000 or $50,000.

But that's just a small fry. While Murphy deals with the cocaine problem once it is already in Philadelphia, it's the Drug Enforcement Agency which conducts large-scale investigations into the international trafficking business.

This different function was obvious from the difference in atmosphere between the two organizations. There is no more the chaotic, laid back, workaday feel of the police department.

The Drug Enforcement Agency is located on the 10th floor of the Federal Building in Center City. Two cameras watch the waiting room, and one has to be buzzed into the inner offices once an I.D. has been checked.

Agent Bud Eckert and Training Officer George Miller did not want to be photographed, because the work they do is extremely dangerous and so their identities must be kept in the strictest secrecy.

Both men agreed that cocaine trafficking is up and that the drug's street value is on the increase as smuggling methods become more and more sophisticated.

Major drug investigations can last up to two years and must remain highly confidential until the moment for arrest is right.

"There's a lot of money out there. People can become instant millionaires. Some people want to defend that. There's a lot at stake — on both sides," says Miller.

He also emphasizes that that was the way it would remain while there was still a demand for the drug, and he too believed that education was the only way to combat the problem at its root — by reducing drug use in the United States.

"It won't happen this year or next year, or probably this century," he says. "We can't get personally involved. We're professionals. We've got a job to do. If you let personal emotions get involved, then that's going to hurt you in the long run — it's going to hurt you in court," Miller says.

They pride themselves on being professionals. They don't have the luxury of relaxing their vigilance. In effect, they're thugs on the side of angels.

And Captain Murphy believes that drug use is more serious every day. "If nothing's done, it's going to destroy this country," he says.
Mr. Mom

More and more, fathers are choosing paternity leave as an option

By Dena Gittelman

For a year, Philadelphia high school teacher Scott Stecette went to work every day without leaving his home. Instead of grading exams, Stecette changed diapers. He was one of small but growing number of fathers who are choosing to take parental leave while their wives continue working.

Paternity leave, a policy that as few as five years ago was only granted by a handful of corporations, has recently become widely available in both the private and public sector. About 10 percent of the Fortune 500 companies now offer it and many other firms without an official policy grant requests for paternity leaves rather than risking lengthy sex discrimination cases.

According to Catalyst, a New York research group, over one-third of major corporations offer male employees unpaid parental leave, up from 8.6 percent in 1980. Of the 384 large companies that responded to their survey, 114 companies offered it, although the leave was invariably without pay. The length of the unpaid leaves was comparable to those for women, ranging from three to six months.

Twenty years ago, many pregnant women lost their jobs or were forced to take extended maternity leaves. The Civil Rights Act of 1964 made this kind of discrimination illegal. The Act has also been used to gain equivalent benefits for fathers. Several fathers have sued successfully for paternity leave, charging that they were victims of discrimination. One of the most famous cases involved U.S. Democratic Representative Gary Ackerman, a former teacher, who won his legal battle in 1970. More recently, National Broadcasting Company employee Robert Batsche sued his employer for equal leave rights. Batsche requested and received a six week paternity leave from the network, but was not guaranteed job restoration — a provision normally given to women with a union contract. He dropped the case after the union negotiated a contract granting equal parental leave rights for both sexes.

Stecette, a teacher at West Philadelphia High School and the first man in the Philadelphia school system to take a paternity leave, threatened legal action before his one year leave was granted in 1976. “I encountered serious resistance from the administration when I asked for it and I basically had to implicitly threaten them with a sex discrimination law suit before their lawyers decided that it might not be so wise to deny it to me,” he says.

S tecette describes the child-care experience as very rewarding. “I really enjoyed it. I really had a good time taking care of him,” he says. “At this point I remember the good stuff and I forget about the diapers and all the hassles.”

Stecette’s decision to tend for his son was in part based on family finances. “I’d been working continuously for eight years and my wife had started her job much more recently and was concerned about taking a lot of time off from her job at that point,” the teacher explains. “It just seemed to make a whole lot more sense for me to take a child-care leave than for her to.”

Patricia Halpin, the legislative director of the Pennsylvania Federation of Teachers says pregnant teachers were discriminated against twenty years ago. “When I first started teaching,” she says, “it used to be that when you got pregnant the school district forced you to stop teaching in your fourth month of pregnancy and you were not allowed to return until a year after the birth of the child.” Halpin, who also chairs the the Philadelphia Federation of Teachers’ Women’s Rights Committee, says conditions have improved for pregnant teachers. “In the seventies we were able to negotiate into arbitration that provided basically six weeks paid maternity leave for the women,” she explains.

Although maternity rights are now protected by law, a bill pending in Congress would regulate child care leave for both men and women. The bill, proposed by Colorado representative Patricia Schroeder, would require 18 weeks of unpaid parental leave in every two year period for both parents and guaranteed job restoration. While the bill would greatly benefit men, it is receiving its strongest backing from women’s groups, who feel that women who take maternity leave are not adequately protected by the law. Feminists cite a 1980 survey by the Columbia University School of Social Work, which found that 12 percent of employers had no maternity leave program and of those that did, 28 percent did not guarantee women their jobs or their seniority upon their return.

Doris Pechkurow, the former president of the Philadelphia chapter of National Organization for Women, is a strong proponent of parental leave and the Schroeder Bill. “It’s a matter of equal treatment under the law — that benefits that apply to one parent should apply to the other parent,” she says. “It’s very important. . .The Schroeder Bill does something different [than Title VII of the Civil Rights Act].”

“The Schroeder Bill will provide, by law, that companies implement specific parent leave policies whereas the Civil Rights Act simply says that an employer may not discriminate against a woman who has become pregnant and has to take time off because of the birth of the child. So they’re two different things altogether,” Pechkurow says.

Pechkurow feels that the current state of parental leave in the country is inadequate. “For the most part, there generally isn’t any kind of leave. Right now the only thing that is available — what the law requires — is disability for women. I think that there are just very few companies who have implemented any kind of parent leave,” she says.

Companies that do provide parental leave as
Despite the existence of a paternity leave policy, few men in the company have opted for leaves. "I personally don't know of anyone who has taken a paternity leave," Patterson says. "One of the reasons that we're reviewing the whole subject is probably to make the company's parental leave policy more visible, probably to let more people know that it exists and to answer what we think is a need for parental leave."

The American Federation of Teachers has also adopted a formal policy of parental leave. Local teacher's union representative Hal Moss explains the program. "The maternity policy currently...is that a woman may take sick leave for the period of six weeks following the birth of a baby. Following the use of six weeks, she may take an 89-day leave of absence without pay during which her position is held for her," he says. "Paternity is the same as for maternity with the exception of a sick leave [prior to the birth of the baby]."

Halpin describes male teachers who take paternity leave as "the exception rather than the rule. Were the men beating down the doors? No. I wish I could say that that was the case," she says.

Tom Adamo, a New York representative of the United Federation of Teachers, also believes that paternity leave has not been very popular. "I personally don't know of any man that has taken it," he says. "I know they exist. But I don't know of a person."

Indeed, fewer than one percent of fathers nationwide have elected to take paternity leaves. Some men are too insecure to leave their jobs while others cannot afford to. Other deterrents include peer pressure and a fear of missing the challenges of the office.

"I'm not at all surprised that the number is still very small," Stecete, the Philadelphia teacher, says. "I think that although there's a lot of progress in breaking down some of the sex stereotypes as far as what mothers do and what fathers do, I think that when it comes to actually staying home to take care of the kid rather than going to work, there's still a great tendency for mothers to be much more willing to do that than fathers. I think that's a shame because it limits the kinds of experiences that fathers can have."

Many paternity leave advocates point to Sweden as an example for making the policy more widespread. Sweden adopted a national parental-insurance policy in 1974 but only three percent of male parents took advantage of the program that year. In response to these figures, the government implemented an advertising campaign featuring "manly" men caring for infants. By 1983, the Swedish Health Department reported a significant increase in male participation.

According to studies of children whose fathers have taken paternity leave, the benefits to children are greater than might be expected. According to a Yale University study of role-reversed families, in which the mother works and the father stays home, infants whose fathers took care of them averaged six to 12 months ahead of other babies in problem-solving. The infants also tended to be more socially active and intellectually curious.

Statistics show that fathers of the '80's and '90's will have to take a larger role in child-rearing. Women currently comprise almost 50 percent of the American workforce and 46 percent of all mothers with children under one year of age are employed. It is likely that child care leave for both sexes will become a major family issue. Stereotypes die hard and it is too soon to tell if paternity leave will become acceptable in both the office and at home.
Street Film

Tame stuff

Hawn doesn't manage

Wildcats
Directed by Michael Ritchie
At the Walnut Mall
By Jill Friedman

Wildcats, brought to you by the director of The Bad News Bears, shows what might have happened had the Bears graduated to high school and decided to take up football. With Goldie Hawn at the helm, the film attempts to promote affirmative action, but it fumbles deep in its own territory, and never comes close to scoring either as good comedy or convincing social commentary.

Hawn plays Molly McGrath, a naive high school coach determined to coach a football team. After she complains long enough, her boss (Bruce McGill) decides to teach her a lesson. He sends her a spot as coach of Central High's football team, located in all places, a Chicago ghetto.

The team, called the Wildcats, would rather continue their disgraceful losing streak than jump at the whip of a perky female coach. These roughnecks do everything within the power of their vulgarity and ignorance to discourage the sensitive Coach McGrath.

But Molly manages to keep her chin up. She cuts through their bull-headed offensiveness, and persuades the team to give her a sporting chance. The key to her success, Molly discovers, lies in the hands of juvenile delinquent Levander Williams (Mykel T. Williamson), a potential quarterback who refuses to play football.

In the spirit of The Bad News Bears, this outcast is persuaded to join the team and lead it to victory. The underdog Wildcats manage to upset the odds and claw their way into the playoffs. Of course, this happy turn of events could have been predicted in the first few minutes, or even from the promotion posters.

Even the staunchest Goldie Hawn fans will be disappointed with Wildcats, for her talents have been wasted on unsophisticated, adolescent humor. Once again Hawn plays the innocent and ditsy blonde who sticks to her guns despite being, pushed around by insensitive brutes. It's a role she has played well before, but here she barely does better than the feeble actors making up the cast of her hands coaching the likes of Tab Thacker.

Goldie Hawn has a load on her.

Bishop as the hapless passengers.

"Oh, are you Jewish?" Kazan asks Winters at Athens airport after the two storm the duty-free shop with their credit cards. "No," answers Shelley, "I'm Chinese."

Get out your Mah Jong tiles. It's going to be a long film.

In the bullet spraying department, Chuck Norris reduces his mouth to a tiny slit, making dialogue cumbersome and unnecessary. It's remarkable that an action film star of Chuck's stature still maintains such a weak screen presence.

In the Dirty Harry films, Clint Eastwood doesn't talk a whole lot either, but the camera dwells long enough on the large protruding veins in his forehead to hold your attention. If Chuck shares the screen with, say, a piece of stray desert brush or, God forbid, Shelley Winters, you've lost the guy. Chuck Norris is the only man in Hollywood who can keep people in the face and still look nondescript.

Lee Marvin cakes lots of black gook in between his enormous booze-soaked jaws and utters such gems as "you boys have done it before, now it's turn," to a representative of Israeli intelligence. Years of alcoholism and lengthy legal battles have taken their toll on old Lee, but he takes everything in stride. As the Delta Force commander he's surprisingly laid back, appearing more like a southern California dentist than a crack anti-terrorist squad leader.

Terrorists are characterized as adult males with unruly black facial hair who sweat a lot. Their communication skills are limited to high pitched arable screeching and random bodily twitches made while pistol whipping passengers.

The Jewish American tourists on board the plane add a new dimension to the action. Here, the producers let out all the stops by casting not only Shelley Winters and Martin Balsam, but Lanie Kazan and perennial borscht-belt king Joey Bishop as the hapless passengers.

Well, you get what you pay for in this world. And if you're in the mood for a little senseless mayhem and gung-ho, patriotic terrorist-bashing, Delta Force is right up your alley. That's what Golan, Globus and Chuck are banking on.

Chuck wagon

'Delta Force' is red, white and bull

The Delta Force
Directed by Menahem Golan
At the 34th
By Christopher Downey and Jodi Kerper

Remember the hijack crisis this summer? Chuck Norris does. Chugging a few Buds, old Chuck could hardly contain himself. Free the hostages through diplomacy? What a crock. "Let's waste these greasy rug-traders," he must have mumbled, and then belched.

In Delta Force, Chuck adds a new twist to the history books' blow by blow depiction of the hostage crisis. This time we kick some terrorist butt. Delta Force relies heavily on the genre of Airport movies that launched the stellar careers of George Kennedy and Karen Black. We have the obligatory pregnant woman, the cute kid with a Cabbage Patch Doll, the valiant pilot and none other than Kennedy himself as the kindly Irish priest.

Winter Get-Away Special!

if winter's chilly winds have you chugging a few Buds, old Chuck could hardly contain himself. Free the hostages through diplomacy? What a crock. "Let's waste these greasy rug-traders," he must have mumbled, and then belched.

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Golan, Globus and Chuck are banking on...
Bacon n’ legs

Messenger drama doesn’t deliver

QuickSilver
Directed by Tom Donnelly
At the Duke and Duchess
By Paul Anderson

Writer and director Tom Donnelly starts out with an interesting premise, drawing the viewer into a fascinating look at the lives of its protagonists, who use some of the messengers to do his dirty work. When Gypsy runs down one messenger, Voodoo, and then goes after a new one named Terri (Jami Gertz), Casey and the others naturally come to the rescue. It’s a poor attempt to add action to the film and only succeeds in cluttering the story.

Jack Casey is a problematic character. He climbs too easily onto the seat of the bicycle, and the audience is left wondering where he found the time to learn the riding technique and fancy tricks.

Although Casey swears never to return to the stock market floor, when the time comes to help Hector get money, he waltzes in with such ease that it seems as if he never left. He’s a chameleon-like character who personifies the disjointed, unsatisfactory nature of this film.

Amidst all this, Donnelly finds time to stick in a sequence or two of bicycle acrobatics. While visually enjoyable, these scenes take up time that should have been spent developing the characters. Apparently the director remembered Bacon’s footwork in Footloose and felt that a few bike stunts might win over the audience in this film. Even the out-of-place race between Bacon and Voodoo a la Breaking Away detracts from the flow of the story. In fact, QuickSilver doesn’t break away. It just breaks down.

Kevin Bacon and Paul Rodriguez discuss hot dogs

Bad trip

1985 Cannes winner looks at Yugoslavia

When Father Was Away on Business
Directed by Emir Kusturica
At the Kite V

The conflicting forces of Stalin’s oppressive ideology and the emerging independence of Marshall Tito created a confused, ever-changing political milieu in post-War World II Yugoslavia. Against this backdrop, director Emir Kusturica examines the effects of this political environment on family and marriage in When Father Was Away on Business.

Seen from the point of view of six-year-old Malik, this Yugoslavian production follows the boy’s growth as he slowly realizes that his father was actually sent to a voluntary labor camp when he was supposed “away on business.”

Malik’s father, Mesha, is an unscrupulous man who cheats on his wife and carelessly makes his “suspect” viewpoints known to his lover. Un fortunately, it is Malik’s uncle Zijo who marries Mesha’s mistress and soon learns of these utter debauched opinions. Zijo, a good communist, has Mesha sent off to the labor camp and Malik is forced to grow up quickly.

After Mesha returns and the family is reunited, Malik is exposed to both his father’s infidelity and politics and experiences a yearning for independence at a tender age. Kusturica uses these experiences to reflect Yugoslavia’s emergence as an independent communist state.

Kusturica’s film is a growth to adulthood roughly parallels Yugoslavia’s transformation from a rural agrarian state, uncathed by the vicious political reality of the twenty century, to a fiercely independent entity fighting to maintain the political oppression of its wartime “liberators.”

When Father Was Away on Business is rich with symbolic messages. Several times during the film, Malik dreams, climbing to great heights only to fall back into the arms of a parent when he reaches a dead end. In the film’s final sequence, Malik awakes from his sleepwalk to consciously soar over the trees in a directorial flight of fancy. These somnambulistic wanderings symbolize Yugoslavia’s quest for independence. While finally falling back into the strong arms of the Soviet Union, Yugoslavia achieves independence under Tito by the film’s end.

The film proceeds at a leisurely pace and frequently is the expressive facial movements of the characters and the textural imagery of the scenery, instead of the subtitles, which do the talking. Such is the case during the film’s opening scene in which a wrinkled old farmer tends to his crops, representing the Yugoslavian people’s simple desire to live and prosper in their land.

Unlike other political films such as Costa Gravas’ Z and Missing, When Father Was Away on Business doesn’t dwell on the oppressive evil of the state but concentrates on the human relationships. It brings the drama to a human level, examining the effects of the post-war Yugoslavian environment on the country’s people, who are tired of the politics and simply want to enjoy their lives.

Amid controversy, this film received the Golden Palm at the Cannes Film Festival and a nomination for this year’s best foreign film Oscar. Despite charges that favoritism enabled it to beat out such films as The Official Story and Kiss of the Spider Woman at Cannes, When Father Was Away on Business is an artistic achievement in its own right and should not be overlooked.

The staff of 54th Street wishes to emphasize to the University community that we in no way wish to condone the use of recreational drugs simulated in this publication. Like Mr. T says, “only a fool takes drugs.”

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34TH STREET    FEBRUARY 20, 1986 / 11
The Bangles: sharp and snappy

The Bangles
Different Light
Columbia

By Gil Rodman

They've been favorably compared to the Beatles. They've found themselves on over ten national critics' top lists. They've opened for the English Beat and Cyndi Lauper and headlined on their own national club tour.

They're the Bangles and they've achieved all this after only one album, their much-hailed 1984 release, All Over the Place. And their latest record, Different Light, proves that this L.A.-based foursome is no fluke.

"Walk Like an Egyptian," one of the album's many bright spots, is a perfect example of the Bangles' strength: their snappy, no-frills style. Built upon intricate polyrhythms (supplied by drummer Debbi Peterson and bassist Michael Steele), the song features the three guitar-playing Bangles (Steele, lead guitarist Vicki Peterson, and rhythm guitarist Susanna Hoffs) trading off on staccato, rapid-fire lead vocals and tight backup harmonies. Without a doubt, though, the true highlight of the album is "Return Post," written and sung by Vicki Peterson. Her voice glides smoothly over infectious, finger-snapping "doo-wop" backing vocals, and basic, yet compelling, instrumentation. The whole key to this track — in fact, to the Bangles' music as a whole — is the band's simple, straightforward approach.

Ironically, the album's only weak spot is its first single, "Manic Monday." The flaws here are less attributable to the Bangles than they are to the songwriting of "Christopher" (a.k.a. Prince). The song is too obviously designed for the tastes of Top 40 listeners to fit the Bangles' sparse, driving style and it shows.

But Prince isn't totally at fault. Hoff's lead vocal is a bit too reminiscent of the insufferable cuteness of former pom-pom queens, the Go-Gos. This interrupts the stylistic flow of the album.

The rest of Different Light, however, is superb. Cuts such as "Walking Down Your Street" and "Let It Go" stand out for their punchy beat and catchy riffs. Though the album lacks some of the freshness of its predecessor, the group more than makes up for this with their accomplished songwriting and polished performance.

With Different Light, the Bangles have once again scored an artistic triumph, beating the second album jinx that seems to plague so many bands.

The Firm haven't gone soft 'Lite' and hard

Hold the Angst, Firm does the job

The Firm: Mean Business
(Atlantic). The union of former Led Zeppelin guitarist/bandleader Jimmy Page and former Bad Company vocalist Paul Rodgers into The Firm led to high expectations among rock fans. While their first, self-titled release was a welcome LP aren't very exciting.

The songs that Rodgers wrote and Page and Rodgers prove they do mean business. The album has all the punch that the first one lacked. Rodgers, a powerful, soulful rock vocalist, has rediscovered his confidence and his range. Page, in his prime one of the finest rock/blues guitar players ever, has rehabilitated his playing almost to Zeppelin quality, a considerable improvement over last year's work.

Overall, Mean Business is a flowing, coherent rock album — hard rock, with a modern sound to it, thanks in part to bass player Tony Franklin's occasional keyboard treatments. It skillfully avoids both the sounds of contemporary heavy metal and of bland corporate rock. Full of energetic riffing and soloing, the album combines elements of Page's weirdness with Rodgers's R & B sensibilities.

Still, it is not a perfect album. The songs that Rodgers wrote without Page's collaboration are generally less interesting, and the rhythm section is not all it should be. Franklin, who has played with David Gilmour and Roy Harper, is a talented musician and so is drummer Chris Slade, formerly with Manfred Mann. In concert they sound tight, but for some reason on the album it sounds as if they've never played together. This might be a problem with the production or engineering, but co-producers Page and Rodgers should know better.

The bottom line, however, is that The Firm Mean Business, and this album is a fine investment in rock.

Angst: Life Life
(SST). Warning: misery music lovers stay away! This band's name is a misnomer, so don't expect any Morrison-like meanderings about alienation and loneliness, much else for that matter.

Instead, Angst's name may be more symbolic of the creative malaise that is plaguing the American Back-to-Basics scene. While this San Francisco trio is competent in its country punk genre, the results on their debut LP aren't very exciting.

Many of the songs exhibit a mixture of pumped-up country rock riffs, provided by guitarist Jon Risk and bassist Joseph Pope (brothers, despite the different surnames), and an approaching-hardcore beat pounded out by drummer Michael Hursey. The music doesn't thrill by any means, but is danceable and catchy.

Two songs stand out as silly while at the same time hinting at Angst's potential to make some bluntly witty music. In "Glad I'm Not In Russia," songwriters Pope and Risk ape Young Republicans anthem, "Glory, Glory, Hallelujah," ending the song with a red, white and blue "Damn right."

In addition, the title track provides a quick study of the TV junkie, delivered in comatose vocals that would be the pride of any couch potato.

Both of these songs are the highlights of this otherwise uninspired LP. Angst's problem is that they're not only "lite" on life but also on artistry.
Tomfoolery is wonderful; it's the Walnut Street Theatre that poses the problem. This elevated cabaret act fades away in the enormity of Philadelphia's oldest theater, Philadelphia's oldest theaters.

The performance is admittedly entertaining, but only those seated in the first few rows know for sure exactly what the rest of the audience is missing. The play is based on the songs of Tom Lehrer. Adapted for the stage by Cameron Macintosh and Robin Ray, Tomfoolery features a four-person cast singing and narrating a bizarre field trip through Lehrer's works. Written in the period from 1945 until 1965, the year the composer retired from music to become a mathematics professor, Lehrer's music is disarming and witty, and benefits from the playful treatment of the small ensemble. Unfortunately, a great deal of this production's charm comes from the subtle mannerisms of Jill Hayman, Peter Samuel, and Robert Acres, all of whom would be much better suited to a nightclub, where they could be seen, heard, and appreciated fully.

However, the real star of this production is Lehrer, whose music varies and covers a savage range of satire. Though a few less than polite stabs are taken at new math, Dixie, and Harvard, Lehrer's alma mater, the author is at his best when confronting current issues, many of which remain surprisingly topical.

"Who's Next," "So Long Mom," and "We Will All Go Together," sung at different times throughout the evening, serve as the one chillingly pertinent focus for the production, nuclear war. As Samuel quips in his introduction, "If the songs are going to be written for World War III, we better write them now!"

The production's version of "Who's Next," Lehrer's tribute to nuclear proliferation, has been updated to reflect today's headlines. In 1965, the song ended with the line, "We'll try to stay serene and calm/When Alabama gets the bomb." 1986 has replaced Alabama with Jerry Falwell, indicating that like most satire, Tom Lehrer's is indeed timeless, with a few minor renovations.

Hayman, Samuel and Acres are versatile comics who goof around using whatever props and corny gestures they see fit to fully illustrate Lehrer's lyrics. A small on-stage band, conducted by the play's musical director Elman R. Anderson offers similar silliness, as the score's slight demands leave plenty of time for kidding around. Only Stephen Kane, the final member of the quartet, casts a sour note on the production, coming off as unnecessarily smug and sarcastic for this kind of satire. Jill Hayman is particularly amusing in "Irish Ballad," her beguiling voice lends a maudlin humor that Lehrer's is to reflect sarcastic once lacked when he sang the original.

The set resembles a rec room, with stolen traffic signs, and hanging plants, providing the most informal setting possible. But too much of Tomfoolery fades away before it reaches the mezzanine. Still, the finale once again demonstrates the brilliance of the production's material. It is Lehrer's venerated "Vatican Rag," and it really hits home. It and the rest of the production are cleverly "just trying to teach an old dogma new tricks."

Angels and devils
Medieval follies are flashy and fun
By Carole Burns

Seldom is Renaissance or medieval drama performed without pretension, but the Temple University Theater group avoids any stumblines when presenting the lively, colorful and frequently humorous Medieval Mystery Plays.

At times recalling the bawdiness of Chaucer, at others the fervor of Milton, Temple Theater has taken what are considered relatively weak dramatic texts and turned them into two evenings of down-to-earth fun.

Medieval mystery plays are adaptations of biblical stories that were performed during the Middle Ages. Temples have split the plays into two independent parts — "From Creation to The Nativity," and "From the Passion to Doomsday." Each is performed on different nights without intermission.

Director Joe Leonardo is true to the medieval texts, changing little dialogues with plays Leonardo does not deny that we are in the 20th century. He brings the plays to the present age, making the most of his knowledge of theatrical technology. Angels and demons on cables fly over the stage, while enough dry ice is blown about to cover all of Philly in a fog. The story of Noah's ark and the birth of Christ touch the spectators with comical lyrics, give the plays a modern twist.

Both parts begin with a square dance, complete with claps, laughter and a caller who yells out "Do-si-do your partner," with a bucolic accent. The frolic is a lively opening and especially suits the mood of Part One, which proves to be, for the most part, a light-hearted affair.

Lucifer, played by Daniel Greenfield, is the star of the first few scenes of Part One. During the Creation, Lucifer, dressed in a red cape, struts around the stage to music and a voice singing, "Ain't we happy, ain't we proud." During the fall of Adam and Eve, he is convincingly tempting as he leads a tail of six people who squeal with delight as Eve and Adam bite into the apple. The two original sinners, played by Floyd Rumohr and Donna Browne, emerge from the Garden of Eden and are endearingly childlike and susceptible to Satan's guiles.

The story of Noah's ark and the flood is also performed well, with a few surprising turns that add humor to a familiar story. For example, God takes off the flowing white robes and beard he's worn since the Creation to appear to Noah in construction worker's garb, complete with yellow hard-hat and lunchbox.

Part One is sometimes less successful when it turns to serious themes. Though the Annunciation of the Virgin Mary and the birth of Christ touch the hearts of the audience, the strike between Cain and Abel and the story of Abraham and Isaac fail to hit their mark.

During "Doomsday," the production goes wild with Stephen Spielberg-style effects. Satan, looking like Gene Simmons in black leather and make-up, emerges from a red, steamy hell under the stage and demons writhe and twist while a model of the earth spins behind them. At times clever, these effects are often deliberate and intrusive.

But overall, The Medieval Mystery Plays offer not only a chance to see a performance of a now defunct dramatic form, but a night or two of witty, intelligent entertainment.
Marilyn Hamel’s guide to good sex

By Debby Jacobs

Marilyn Hamel, author of the book Sex Etiquette, is not as sweet and innocent as her jacket photograph might lead you to believe. In the flesh, this blond bombshell struts out of an alcove, fur tossed over one arm, cigarette in hand, looking like a former sex kitten turned glamour queen from Beverly Hills.

Hamel is a high-powered woman who, after successful forays as an avant garde sculptor, toy designer and product developer, has changed careers to become America’s latest “sexpert.”

Surviving both marriage and divorce while raising two children, Hamel returned to the singles scene. In the course of writing her book, however, it took Hamel’s children a few years to accept Mom’s reintegration of their friends as she researched material for Sex Etiquette.

While discussing her book over breakfast at the Adams Mark Hotel, Hamel first comments on the number of travelling businessmen who get “moist and grabby” as long evenings at hotels wear on. That complaint, along with others discussed in Sex Etiquette, a book aimed at dealing with the daily and social problems that women face, Hamel suggests that her book contains “practical advice in situations where we might ordinarily forget our common sense.” For example, to the question, “Is it acceptable to invite a man I’ve just met up to my apartment?” she answers, “Certainly, as long as your important documents are in order and you’ve notified your next of kin.”

While one night stands get their share of attention, the book is mainly about Relationships (spelled with a capital “R”), focusing on communication.

The author cites a case of two women having dinner as an example. A man walks up to the two and engages one woman in conversation. While both he and the first woman ignore the second, she, of course eventually leaves. With this parable Hamel reminds us that “a good friend is as hard to find as a good man.”

Sex Etiquette also devotes space to such questions as “What’s fitting pillow talk when the heavy breathing stops?” When asked how she distinguishes her book from Dr. Ruth’s category of advice, she replies, “I didn’t want it to be another piece of clinical advice: a how-to manual.”

Although Sex Etiquette is often very funny, it is not in the humor category either, as some of her past books have been. Hamel has previously written a series of “therapy coloring books” for singles, dieters, and smokers, insisting that the act of coloring has therapeutic value.

Hamel designed the original cover for Sex Etiquette herself, depicting a man and woman sitting in bed, properly dressed — he in his boulder cap, she in her bonnet — yet improperly eyeing one other. The idea was tossed. Hamel snorts, because “people would think this was a humor book.”

She used humor in her past books and a bit in this one to take cracks at the self-help industry, hinting that we should trust our instincts a little more, that we need to be called 5ex Etiquette author Marilyn Hamel.

She used humor in her past books and a bit in this one to take cracks at the self-help industry, hinting that we should trust our instincts a little more, that we need to be called Sex Etiquette author Marilyn Hamel.

How is the sassy, single Hamel coping with the California lifestyle these days? Since she isn’t hot on Personalia, exercise clubs, or anything trendy or meat-markety, she augments her social life by networking with her friends. And she swears that blind dates are still the best way to meet men.

Hamel is also preparing a sequel to be called Sex Etiquette Retraining Manual for Gentlemen.

Unlike many soap box therapists, Hamel practices what she preaches. In keeping with the fitness trend, she’s hired a man to come to her house three times a week, pull her out of bed, and “exercise her.” What more could be expected of the author of Sex Etiquette?
This is a good week for fans of movies containing lots of sceneless violence. You can watch Dustin Hoffman flip out when his wife gets raped in STRAW DOGS (Thur. at 8 on 17), or catch gymnast Janet Leigh going bounty hunting in THE NAKED SPUR (Thur. at 8 on 29). Meanwhile on the NBC front, Stivie Wonder's "Fists of Fury," a long-lost son in Denise's way on the COSBY SHOW (Thur. at 8 on 3) and Sam morrins for the life that late he led on CHEERS (Thur. at 9 on 3), while NIGHT COURT (Thur. at 9:30 on 3) finds Christine defending a man she despises. A couple of TIME TRAVELERS (Fri. at 12 on 6) prove to be epidemically by traveling in time and going back to the future. Friday is a good day for revenge. Don't miss MONSTER FROM THE OCEAN FLOOR (Fri. at 1 on 65), when a helpless sub encounters something even uglier than Godzilla. A man goes into LOVE AT FIRST BITE (Fri. at 18 on 7) and see how much fun vampirism can be. Boxing and the Depression in our times look a lot like BANG THE DRUM SLOWLY (Sat. at 11 on 10). Elizabeth Taylor, Kirk Douglas and Burt Lancaster lead the VICTORY AT ETHEBEE (Sun. at 11:30 on 3).

ANNIE (Mon. at 8 on 3) makes her network debut wailing away instead of singing. "Why, it's lucky—we don't have the sun!" The world comes out tomorrow on the 28TH ANNUAL GRAMMY AWARDS (Tue. at 8 on 10), hosted by Kenny Rogers and featuring anyone who's anyone in music. If flappy Grammy numbers give you a headache, check out the new American champions as well as established stars showing off at AN EVENING OF CHAMPIONSHIP SKATING (Wed. at 12 on 3). Or grab a fistful of ugly and catch Clint Eastwood in a FISTFUL OF DOLLS (Wed. at 8 on 17), or throw up BITE THE BULLET (Fri. on 1 on 6) prevent an epidemic by Christine defending a man (Thur. at 9:30 on 3) finds out about his past (60 man) (R) prevented him in Stereo.

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16:30 Monday Night on CNN Washington Week in Review. Ending in disastrous results, and a young boy captures a leprechaun, Jake, a country-western singer, fails to save his Uncle, (60 mm)

$100.000 Pyramid. Tube Philadelphia's tastiest Greek Cuisine. 9:25-3026

9:30 (B Planet Earth: Gifts from the Earth). Theorists, (60 mm) in Stereo. Two young girls, Roger Moore, Ian Hendry. Rosemary Dexter. 1968

6:30 Delaware Valley Forum. The period of the 90s to the present is examined through the lens of the cameras of Dianne Carroll, Anthisa Frank, Charles Evers, and others.

3:00 America's Top Ten. The period of the 90s to the present is examined through the lens of the cameras of Dianne Carroll, Anthisa Frank, Charles Evers, and others.

10:00 MOVE: Vendetta for the Devil's Daughter. (60 mm) in Stereo. An escaped convict marries the victim, David Carradine, Simone Griffeth, Sylvester Stables. 1975.
murder and the theft of a sensational
daily when she represents a
data at a Boston auction. (60 min.)
- Nature: Kingdom of the Ice
Bear (CC) The land-based animals
inhabiting the Arctic are examined
(60 min.)
- Real to Reel
- MOVIE: World War II! Part 1
The Soviet Union retaliates against a
U.S. grain embargo by seizing the
Alaskan pipeline. Cutting off the
United States of supply is a Russian
David Soul, Cathy Lee Crosby

10:00 CD Good Neighbors

competition:
Teams of 2 ($2/team)
Bodek
Feb. 23, 24, 26th

8 CD News

Newsprobe
today's hottest films
Lyons and Michael Medved preview

CD Soul Tram

CD Foreign Intrigue

work for peace, while the Muslims
(CC) Lord Mountbatten continues to

1:00 CD Masterpiece Theatre: Lord
ing and raping a U.S. Navy officer's

(CC) Part 1 of 2 Set <n Hawaii m the

lives by robbing a bank. George
Burns, Art Carney, Lee Strasberg,

- Berlin Alexanderplatz Part 8
W.F. Porte

11:35 Sports Final

12:00 Charlie's Angels

700 Club

1:00 Entertainment This Week A
premiere of a movie with hosts Boy George, Julian Len-
non, Gladys Knight and The Judas. (60 min.)

Children Caught in the Cross-
fire

1:30 CD MOVIE: Daughter of the Mind'

A scientist seeks the aid of a psychic
when the spirit of her deceased
dughter begins talking to him. Ray
Millet, Gene Tierney, Don Murray, 1956

1:45 The Best of Carson Tonight's
guests are Shelley Long, Bill Maher,
and the La Beique sisters. (fl), in
Stereo

2:00 CD News Nightwatch

Delaware Valley Forum

3:15 ABC News

3:45 ABC News

9:30 CD Triumph

10:00 Good Neighbors

- In Touch Ministries
- Taste of Home
- CNN Headline News

10:30 CD America's Black Forum

11:00 CD Sports Update

- W.V. Grant
- Kennett Health
- Rollie Massamino Show

11:30 MOVIE: 'Victory at Entebbe' A
daring Israeli rescue raid on the

Ugandan Airport frees hostages
held by terrorists. Kirk Douglas, Burt

- MOVIE: 'Goodbye America Three'
friends, living on welfare and social
security, chance upon people in
their lives by robbing a bank. George
Burns, Art Carney, Lee Strasberg,

9:30 Old Time Gospel

10:00 Green Spirit

9:00 CD Crossings (CC) Part 1 of 3
A love affair between a priest and
the wife of a French ambassa-
dor has a profound effect on them
and their families during World War
II. (2 hrs.)

- MOVIE: Blood and Orchids'

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1930's, a Honolulu police detective
starts an investigation when four
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ing and raping a U.S. Navy officer's

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9:00 A-Team is a Murdock to go to a small mining town to look for a missing precious-metal export and end up finding a lynching. (60 min.)

3 Who's the Boss? (CC) Two attempts to brighten Angela's mood after she loses at an advertising awards competition.

28th Annual Grammy Awards Hosted by Kenny Rogers from the Shrine Auditorium in Los Angeles. (3 hrs.) in Stereo.


33 College Basketball Villanova at Monmouth

34 Movie Love Laughs at Andy Hardy Andy is surprised when a college sweetheart asks him to be best man at her wedding. Mickey Rooney, Saia Haden. 1947.

36 Growing Pains (CC) Jason and Maggie suspect Mike has cheated on his history exam.

37 NBA Basketball Philadelphia at New York

9:00 Riptide Cody travels to San Francisco and discovers an old flame caught up in international espionage.

3 Crossings (CC) Part 3 of 3 The story takes our hero from inside the war, forcing him and Laine to come to terms with their divided loyalties created by their affair. (2 hrs.) in Stereo.

4 Great Railway Journeys of the World

6:00 Frontline: Divorce Wars (CC) The personal and emotional costs of divorce are accessed. (60 min.) in Stereo.

8 Bob Newhart as Dr. Robert Hartley

10 Taxi

10 Tony Orlando and Dawn

11 Mr. Lucky

11:00 Eyewitness News

3 News

4 SCTV Network

5 Barney Miller

6 Benny Hill Show

8 Twilight Zone

11 Phil Silvers

11:30 The Tonight Show Tonight's guests are sports producer Bud Greenman, animal expert Jim Feeny and mime Russel Feisz (60 min.) in Stereo.

12 ABC News Nightline

12 Simon A Simon A young schoolteacher hires A.J. and Rick when she learns that the topless scenes she did in a porno film back in college have been spliced into an X-rated skin flick. (60 min.) in Stereo.

15 Planet Earth: Gifts from the Earth (CC) Potential mineral resources scientists are exploring beneath the sea and in outer space are featured. (60 min.)

16 Movie The Hard Way A tired assessor has to make one more hit before he can retire. Patrick McGoohan, Helen Clark oos. 1964.

20 McMillan and Wife

24 All in the Family

12:00 Movie: Alexander: The Other Side of Dawn: Alexander, a former male prostitute, tries to find a legitimate job so that he and Dawn can make a new life Leigh J. McCloskey, Eve Plumb. 1977.

21 The Untouchables

22 Late Night with David Letterman Late Night celebrates Parents Night, featuring some of the staff members parents and Susan Saint James. (60 min.) in Stereo.

25 Movie: You Can't Take It With You This story chronicles the madcap life of the Vanderhol family, members parents and Susan Saint James. (60 min.) in Stereo.

26 News

1:00 Movie: Flying High Three girls qualify for air stewardess training among thousands of candidates, then get a taste of the real thing. Pat Kioua, Connie Sellecca, Karyn Willett. 1978.

2 Flight: Impossible

3 Love Connection

1:30 Movie: Behind the Door at the Forum

2:00 Movie: All About Eve An ambitious young actress falls for a glamour-struck girl in theater alley to an aspiring actor named Davis. Anne Baxter, George Sanders. 1950.

2 CBS News Nightwatch

2:50 Movie: Macao Calahain An escaped prisoners is on the run to even up some scores, but finds himself set up against a woman bent on getting the man she loves. Robert Montgomery, Jean Negulesco, Lee J. Cobb. 1970.

4 Love in Space
DOWN AND OUT IN BEVERLY HILLS
Beverly Hills has always been a fashionable place, and now it's become the fashionable place for films. Watch for the inevitable flood of movies set there to come.

Samantha's Place, 19th and Chestnut, 972-0538

MURPHY'S ROMANCE
Sally Field and James Garner slowly, and we do mean slowly, fall in love.

Eric Rittenhouse, 19th and Chestnut, 972-0538

THE HITCHER
First week. Didn't your mother ever tell you not to pick up strangers? Review next week.

Duke and Duchess, 1605 Chestnut, 563-9811

LA CAVE AUX FOLLES 3
This is around one of the couple has to become a husband and father if he wants to inherit a fortune. Review next week.

Eric Rittenhouse, 19th and Chestnut, 972-0538

THE TROOP TOWN DOPFUL
Oscar nominee Geraldine Page is definitely not on the road to nowhere in this film.

Ritz V, 214 Walnut, 925-7900

QUICKSILVER
Does Kevin Bacon have feet feet as a bicycle messenger? REVIEW ON PAGE 11.

Rocky V, 225 Walnut, 925-7900

WHEN FATHER WAS AWAY ON BUSINESS
What happens to a Ukrainian boy when his father comes home? REVIEW ON PAGE 11.

Ritz V, 214 Walnut, 925-7900

FINE YOUNG CANNIBALS
The natives are restless. Interview page 11.

Revival, 22 South 3rd, 627-4625, February 21

JOEY ABAZA & KATY K.
New York avant garde cabaret artists make a return visit.

Revival, 22 South 3rd, 627-4625, February 22

THE VELS
The latest coming attraction. Alice DeSoto and crew zoom in at a great velocity.

Grendel's Lair, 300 South St, 923-5900, February 20-22

THE THINKING HEART
Based on the diaries of Edith Hilmans, a Dutch Jew living during WWII, this play uses music, ritual, and drama to chronicle her incredible spiritual journey. February 21-23.

Painted Bride Art Center, 230 Vine St, 925-9813

GROUCHO: A COMIC IN THE ACTS
Ron MacClosky in a one-man musical about the comedian. Audience members encouraged to wear those funny eyeglasses with the big noses.

Grendel's Lair, 300 South St, 923-5900

THE FALL
Catch them.

Eric Rittenhouse, 19th and Chestnut, 972-0538

MURPHY'S ROMANCE
Sally Field and James Garner slowly, and we do mean slowly, fall in love.

Eric Rittenhouse, 19th and Chestnut, 972-0538

FALL
Stay out late (founder's Great Hall, Havermont College)

Jocelyn Dance Theater, Broad St at 24th

LITTLE CHARLIE & THE QUOKKAS
Earl Scribner, P. Allen Scrub, and Bruce Triplett.

Eric Rittenhouse, 19th and Chestnut, 972-0538

JONATHON APPLES AND COMPANY
Apple's Company, from the Department of Public Works in New York City.

February 21-22.

Conwell Dance Theater, Broad St at Montgomery Ave, 767-6177

THE BEST OF TIMES
This is a special film for the inevitable flood of movies set in at a great Velocity.

Grendel's Lair, 500 South St, 923-5900

THE ART OF CRAFTS AND CRAFTSMEN OF ASIEN IN"HINDIA"
CRAFTS FROM THE EASTERN REGION OF THE IN

Theatre of the Living Arts, 1619 Walnut, 787-1529

THE GREAT INHERITANCE
Seminar about some really tacky dressers. Bet he

Eric Rittenhouse, 19th and Chestnut, 972-0538

TERRORVISION
Kevin Bacon has fleet feet as a bicycle messenger. REVIEW ON PAGE 11.

Rocky V, 225 Walnut, 925-7900

THE LOST ONE
This lime around one of the couple has to become a husband and father if he wants to inherit a fortune. REVIEW next week.

Ritz V, 214 Walnut, 925-7900

WILD CATS
Guido Hahn takes on the Bad News Bears of the gridiron. REVIEW ON PAGE 10.

Regency, 16th and Chestnut, 563-9811

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